ZERO-G
SAMPLE LIBRARIES

SIMULACRUM

CINEMATIC AMBIENCES

SIMULACRUM

ZERO-G

ZG-280

KONTAKT POWERED VIRTUAL INSTRUMENT
with ACID WAVS and AIFF APPLE LOOPS

SIMULACRUM

INTRODUCTION

Thank you for purchasing **Simulacrum** from Zero-G. **Simulacrum** is a collection of musical sounds and special effects by composer and sound designer Steven Tunnicliffe. Inspired by the imagery of contemporary science fiction and horror, **Simulacrum** comprises a diverse assortment of sounds, from long, evolving textures and drones, to aggressive stingers and risers. The hyperreal nature of this material is manifest through allusions to 'real' acoustic sources and spaces as well as those entirely fictional. Consequently, the content may be useful in a variety of musical contexts such as dark cinematic film score or techno and electronic dance music. Sound designers may also discover a wealth of inspiration for their next film, television, video game, or web project.

FEATURES:

• OVER 3.2Gb of 24bit 48 KHZ SAMPLES in both WAV and AIFF format

• KONTAKT GUI WITH EASY CONTROLS & FULLY AUTOMATED MIDI CONTROLLERS

• FULLY EQUIPPED FX RACK

QUICK INSTALLATION

NB. SIMULACRUM requires the FULL version of Kontakt 6.7.1 or higher – it will not work with the free Kontakt Player!

- Select a destination on your hard drive for the "Simulacrum Library" folder and copy the complete SIMULACRUM folder to your hard drive
- In Kontakt go to the File tab and search for the SIMULACRUM folder that you copied to your computer earlier.
- Browse to the "Simulacrum Library" folder and load your preferred patches.

You can also use the "Quick Load: function to load the library. Please read the Kontakt reference manual for more details.

Instructions should the Kontakt Instruments not load the samples ('missing samples' error message):

Select 'batch re-save' from the file menu in Kontakt. Click 'Yes' then locate the SIMULACRUM instruments folder on your hard drive and click 'choose'.

Kontakt will then search for the missing samples and re-save the instruments with these samples. If it cannot find all samples then an error message will appear asking you to locate the samples folder.

Click 'browse for folder' then navigate to the SIMULACRUM Samples folder and click 'Choose' and Kontakt will re-save the instruments with these samples.

The SIMULACRUM Kontakt instruments should then open in Kontakt.

SIMULACRUM has an elegant and easy to use Kontakt interface that will help you create entirely new sounds from the existing samples. Not only are there 6 individual filters, ADSR and LFO there is also easy access to a whole array of effects, including delay, reverb and modulation that will help you sculpt and shape your sounds to perfection.

THE SIMULACRUM INTERFACE

To minimise the GUI if you want to concentrate on other presets simply click on the ZG icon on the left below the spanner icon. Clicking it again will maximise the GUI.
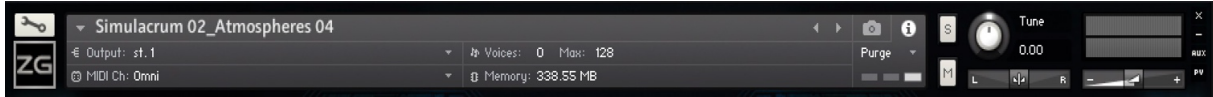
This part of the GUI allows you to also choose the following:

Output: Choose the audio out channel of the preset

Voices: How many notes Polyphony you would like for that preset, useful for changing monophonic sounds to Polyphonic. It is also great for lowering the amount of CPU a preset uses by restricting the amount of notes it can play.

Midi Ch: Which midi channel you want the preset to respond to, Omni setting is used when making a huge sound from lots of presets as Omni mode will set the preset to receive from any of the 16 midi channels.

Memory: Shows you how much memory (RAM)a preset is using, the 3 rectangles to the left of this show you how much of the preset is to be loaded.

There are also **Tune**, **Balance** and **Volume** adjustments. As with all adjustment, to fine tune them just hold the 'Shift' key on the qwerty keyboard when moving the adjustment control with the mouse.
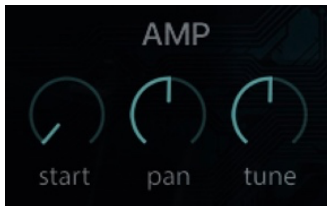
DROP DOWN MENU

Simulacrum comes with 18 Kontakt Instruments. Each instrument has numerous presets contained within. To load any of the presets, click on the menu item in the center of the screen.
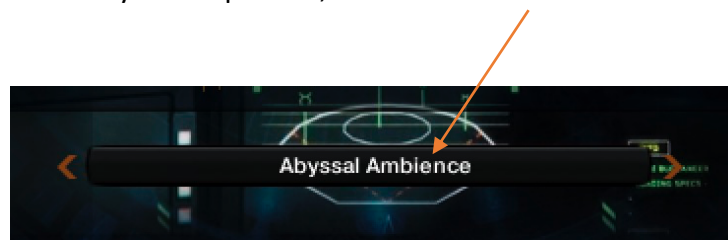
You will then be able to access a drop-down menu with all that instrument's presets for selection.
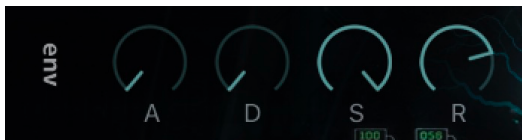
THE AMP SECTION

START PAN and TUNE

The Start button changes the start point of that particular preset sample. The Start point button control allows you access to a huge palette of different sounds using the same preset simply by changing the start point of the sample. The Pan and Tune buttons do exactly what you would expect.

ENVELOPE

This is the Amplitude Envelope Generator that controls the volume of the instrument.

A: Attack is the initial bite of a sound; it can be instant for example bass or a slow increase for say strings
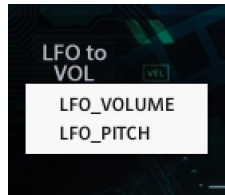
D: Decay controls how slow the sound fades to the volume set by the Sustain control.

S: Sustain sets the volume that the synth will stay at until the note is released.

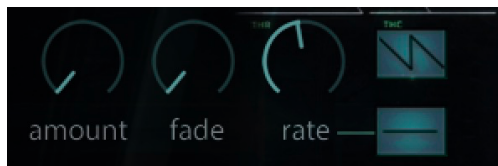**R**: Release decides how long the note plays on when you release the note.

AMP LFO

The Amp LFO can be assigned to either Volume or Pitch using the pop-up to the right of the

Tune Knob.

The Amp LFO has 5 Waveforms: Sine, Triangle, Rectangle Ramp Up, Ramp Down and Random.

You select these by click on the waveform icon to the right of the Rate knob.
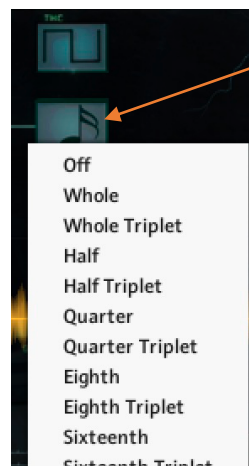
Looking at the LFO controls:

Amount: This assigns how much Volume or Pitch is assigned to the LFO.
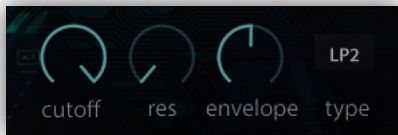
Fade: Fade gradually fades in the LFO.

Rate: This is the speed of the LFO, how fast it modulates.

The LFO rate can be synced to the project tempo by clicking on the Rate button and choosing

the desired note interval.

THE FILTER SECTION

You select from one of the 6 filters by clicking in the Type Box and choosing a filter from either:

Lowpass 2 (LP2), Lowpass 4 (LP4),

Highpass 2(HP2), Bandpass 2 (BP2),

Daft or Pro 52

All the filters are analogue modelled and surprisingly good for digitally modelled filters.

Cutoff: Controls how much the Filter is initially opened or closed. If you right click on the Filter knob you can assign a controller like say the Modulation Wheel to it. This gives a huge controllability to the sound.
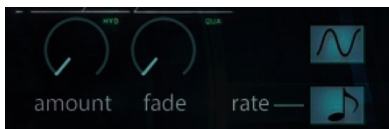
Res: This controls the Resonance peak of a filter, the higher the setting the more it will be affected when the filter is swept.

Envelope: This knob controls how much the Filter is controlled by the ADSR section.

The ADSR knobs have the same function as the Amp Envelope part of Simulacrum except that these ones control the Filter.
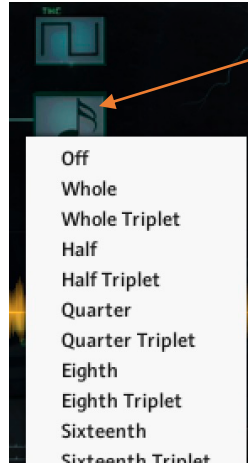
FREQUENCY LFO

Amount: This assigns how much Volume or Pitch is assigned to the LFO.
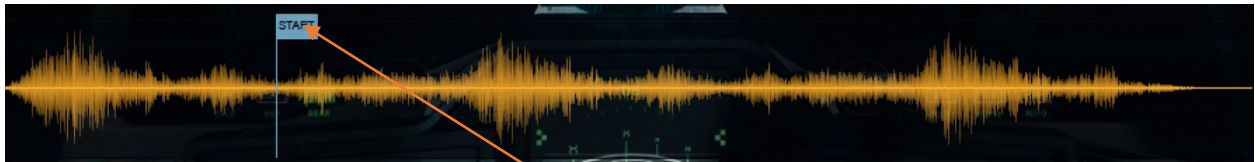
Fade: Fade gradually fades in the LFO.

Rate: This is the speed of the LFO, how fast it modulates.

The LFO rate can be synced to the project tempo by clicking on the Rate button and choosing the desired note interval.


WAVEFORM DISPLAY

The Waveform Display shows the currently playing or last played sample waveform. You can change the Start Point of the sample by clicking on the Start 'flag' and moving it to any part of the waveform.

For a random sample start point you can click on the small button above the start of the waveform:

FX SECTION

There is a fully equipped FX Rack with Reverb, Delay, Chorus, Flanger, Compression, EQ, Filter, Overdrives and Amp Simulation. You can switch these FX off individually by clicking on the buttons below:
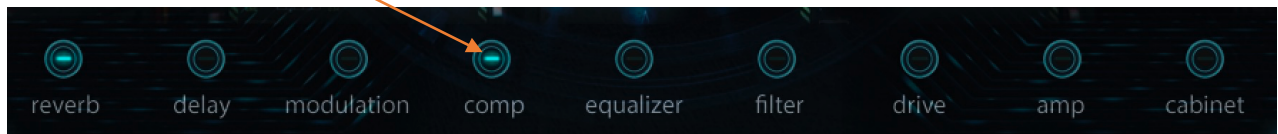

The FX Rack is fully automatable and has all the controls you need to completely reshape (or abuse) the samples in any way you think fit.

SOUND CONTENT:

CONSTRUCTION KITS

The opening section of *Simulacrum* is organized into 25 construction kits each based around a short composition referred to as a 'Demo Cue'. While each Demo Cue is relatively brief (usually less than a minute), the user is at liberty to shorten or extend the piece, rearrange its elements, or introduce new material. The user could, for instance, construct an entirely new composition using percussion from *Industry March*, a drone from *Command Center*, and special effects from *Hot Wire*. By affording the user flexibility to mix and match sounds while providing some high-level aesthetic guidance, we hope to maximize the user's ability to quickly and effectively achieve great sounding and unique results. In the Kontakt Instrument the Demo Cue is mapped over one octave from C1 to C2 while the individual samples that make up the piece are mapped from C3 onward.

Demo Cue   Individual Samples
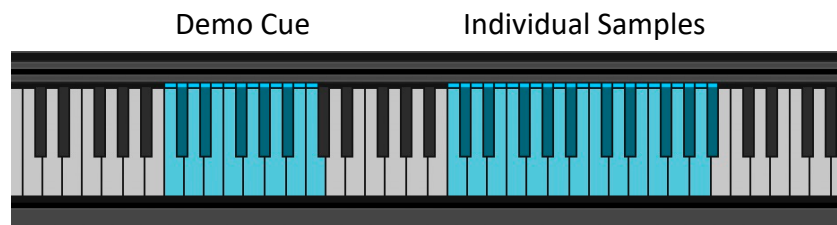
ATMOSPHERES, DRONES, TEXTURES

Simulacrum contains 130 textural sounds designed to evoke powerful sonic imagery, from the nightmarish hellscape *Thermonuclear* to the blissful ethereality of *Empyrean*. Certain sounds may be best read as soundscapes that articulate particular 'spaces': *Containment Breach*, for instance, might conjure images of a futurist clandestine laboratory in lock-down after the escape of some unknown malevolence. Other textures exhibit perceivable pitches and may, therefore, be more applicable in musical contexts, serving as drones or harmonic pads.

RHYTHMIC LOOPS

Simulacrum contains a variety of rhythmic loops featuring a wide range of acoustic and electronic instruments. The loops range in tempo from 66 to 140 bpm and may be applicable across a broad spectrum of musical styles. While useful alone the loops may also be layered to form complex percussive beds.

SINGLE HIT SOUNDS

Simulacrum has a selection of over 250 individual hits. These include Impacts & Stingers, Ambient & Tonal Hits, Drops & Power Downs, Sci-Fi FX, Horror, Orchestral and Metallic Sounds, Whooshes & Transitions, Swells and Sweeps and much more. The *Orchestral Sounds* folder, for example, contains drum hits, stingers, and risers ideal for use in high impact film trailers. Other sections, such as *FX Sounds* and *Sci Fi Sounds*, might be more useful for sound designers in need of content for video game or web-based graphic interfaces. Combining sounds from different folders can yield complex sound design montages tailorable to the aesthetic needs of the specific project. We encourage the user to experiment to find their favorite unique combinations.

ENJOY!